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American Art News

VOL. XX NO. 33—WEEKLY

NEW YORK, MAY 27, 1922

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

PRICE 15 CENTS

BIENNIAL IN VENICE IS SET AMID BEAUTY

Broadly International, so Far as Europe Goes, Excepting Russia—Only Caser and Troubetzkoy Represent America

By CARL N. WERTZ

VENICE—The first International Exposition of Modern Art since the war has just opened, sparklingly set in the leafy public gardens on the most seaward of the Venetian islands. The booming cannon from the Italian warship in the harbor, official visits by the royal family, foreign ambassadors, art commission heads, nobility and representatives of many lands, and the usual rich display on the lagoons of the great gilded medieval gondolas trailing rich brocades and each manned by twenty picturesque rowers in jeweled plumes and resplendent costumes of ancient Venice, made us feel that certainly no exhibition in the world could boast a setting so gorgeous, and we knew by previous experience that though many displays are larger, none give a better idea of the modern tendencies in the art of the world.

Through the courtesy of C. W. Young, American Consul at Venice, and his vice-consul, Mr. Deming, I was introduced to Professor Bodega, president of the Exhibition Association, who issued a permit for me to study the pictures before the opening day. Mrs. Wertz and myself were extended every courtesy by Chevalier Bassoni. We were the first visitors permitted within the iron gates except two Japanese officials of the Manchuria railway said to bear special letters from the Mikado.

Unquestionably the most significant exhibit of the entire show is the room of sculpture by A. Wilot. Among masterly creative works are equally masterly objective portraits done in usual methods and in addition this tireless worker exhibits structural iron work of unique style and expert craftsmanship. His largest group, called "La Famiglia" (the family), larger than life-size, shows a young father, nude, elemental in pose, holding sheltering hands around a tiny flame of life, of gilded marble, which the entirely clothed young mother holds in a horizontal palm. A symbolic representation of the young life in child form is in the slab which forms the background.

Of the 450 pictures offered by Venetian artists, only thirty-five were accepted. These painters, who live in the most picturesque of cities, seem to have little to say, with the exception of F. Carena, whose large modern picture shows nude women bathing in a stream, and the well-known Ettore Caser.

Caser, who was born in Venice but has lived mainly in the United States since 1908, shows two excellent pictures, one a large clump of golden green trees (sketched in New England, by the way) which nearly fill the large canvas and under which a group of classic figures are slowly moving in a Greek festival dance. His smaller painting, a nude, is far better drawn than anything this talented painter has shown before, and is one of the most beautiful pictures in the exhibition. The young girl is seated half in shadow in rhythmic pose and upon an edge of beach and against a sea of perfect blue. The composition is enriched by a branch with leaves which enters at the top of the canvas, and the painter has been particularly successful with his minor enrichment of arabesque-like clouds, breaking waves, silvery gulls and other carefully studied shapes which enrich the slight background spaces with graceful lines and jewel-like colors till one thinks of the jeweled screen in St. Mark's. Apparently his style is advancing toward a splendid maturity only hinted at in his earlier canvases.

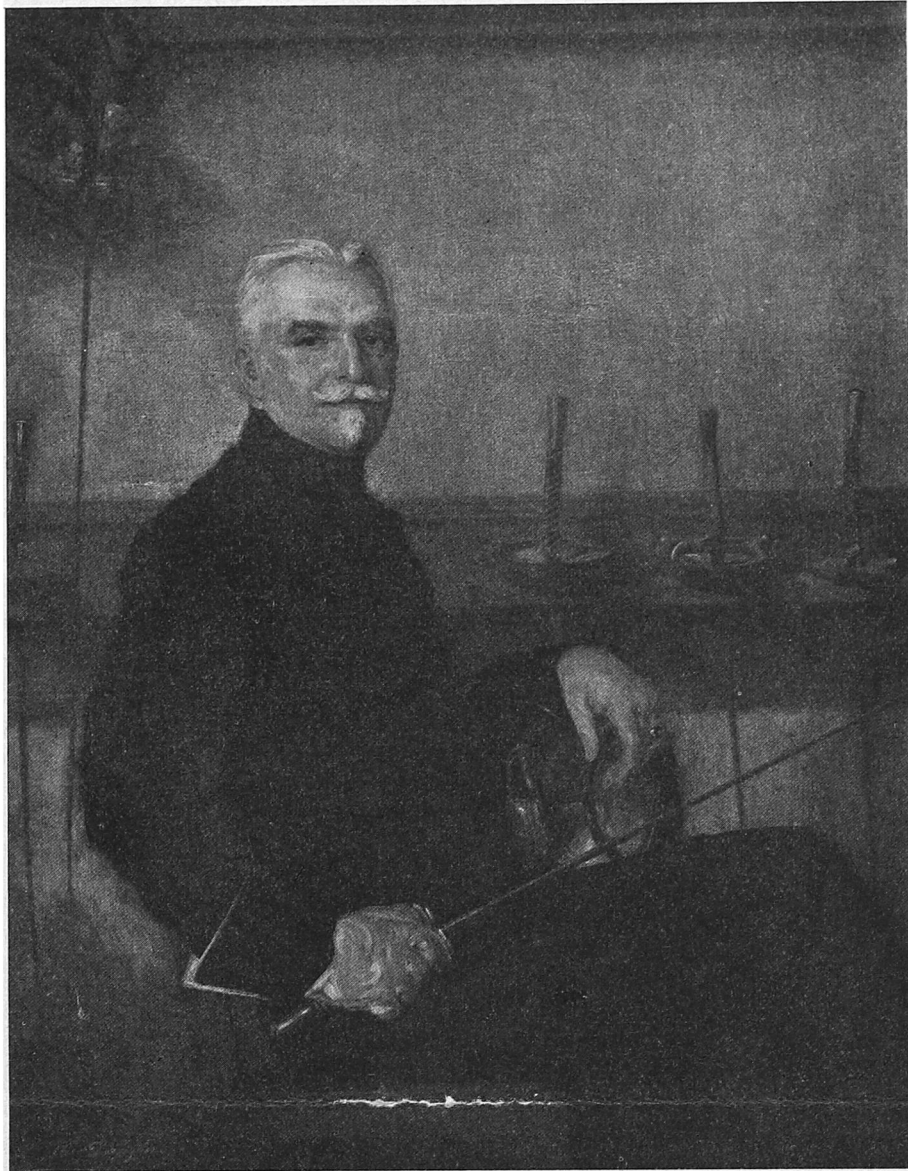
The main salon of the great exposition building, room 3, was reserved for American pictures, which I regret to say were never sent, and it is now sparingly filled with paintings by Italian artists. Sartorio, one of the strongest, shows two large portraits with his characteristic over-bold use of white pigment refined and dignified by a more mature restraint.

O. Brazda, of Rome, shows a rare Gauguin-like portrait of a girl in a red-embroidered shawl amid great banana leaves. His colorful and decorative group of Algerian women in the semi-nudity of an Oriental market place, with the poultry and fruit they sell crowding the canvas with attractive and new shapes of rich color, is one of the big things of the exposition. A self-portrait by the same artist is also shown. Amedeo Bocchi, also of Rome, has a large group of nudes among foliage with pleasant modern greens and purples through it, and Pieretto Bianco shows a dancer, well painted in strong artificial light.

A number of artists have been honored with special rooms. In one the twenty-five Ingres-like portraits of notables by Francesco Hayez,

(Continued on Page 6)

A New Portrait by August Franzen



PORTRAIT OF DR. JAMES B. CLEMENS.

By AUGUST FRANZEN

The portrait of Dr. James B. Clemens, retired physician and well-known fencer, who for ten years was chairman of the committee of Public Health of the Academy of Medicine and for several years past has been chairman of the Committee of Fencing at the New York Athletic Club, is the latest work of August Franzen, whose studio is in the Gainsborough, West 59th street. The portrait is serious, well studied, an excellent likeness and a sincere rendition of character.

The sitter is represented surrounded by the

paraphernalia of his favorite exercise, wearing a fencing costume. The background is neutral in tone, into which the well-modeled head blends subtly and harmoniously. There is excellent drawing in the hands, which emphasize the character of the face. Alert, keen-witted, thoughtful, the sitter has been sincerely portrayed by the artist. Mr. Franzen, who is well known as an artist of distinction, has painted numerous portraits of notable people and has exhibited in many important exhibitions throughout the country. He is an Academician.

IRISH TO SHOW ART IN OTHER COUNTRIES

Organize "Fine Ghaedheal" and Plan to Exhibit in Next Autumn Salon, Paris, in Barcelona, 1923, and in Paris, 1924

DUBLIN—Encouragement of Irish art is noticeable in the recent invitations to Fine Ghaedheal, the newly established organization of artists of the Irish race, to participate in forthcoming exhibitions. T. H. Kelly, honorary secretary of the organization, has been asked to apply for room for an Irish section in the Autumn Salon in Paris, and also to organize a special Irish art exhibit for the world exhibition to be held in that city in 1924.

Arrangements are being made by Dermot O'Brien, with the coöperation of Fine Ghaedheal, to have a section allotted to Irish artists in the international art exhibition to be held in Barcelona in 1923. Señor Feliu Elias, the distinguished Catalan, in a letter on the subject, refers to the great sympathy existing between the people of Ireland and the Catalans.

Englishman Pays £2 for a \$10,000

Romano, Given by Thief to Convent

ROME—A "Holy Family" by Giulio Romano has been recognized in a painting bought from a convent near Siena by an Englishman, Robert Martin. The purchaser paid only the equivalent of £2 for the picture which, it is calculated, is worth about \$10,000.

The painting in question was years ago presented to the convent by a man who, it would now appear, probably stole it from a private collection.

DRAFTS' LAW FOR ART IN PUBLIC EDIFICES

Congressman Darrow Would Spend on Artistic Decoration Seven Per Cent. of Appropriations for Such Buildings

WASHINGTON—From Philadelphia, which was recently owned for a whole week by its artists, comes Congressman George P. Darrow, who has drawn a bill which, if passed, is expected to redound greatly to the benefit of art and artists in the United States. Here, in brief, is the rough draft of the bill, which is to be presented at an early date:

Seven per cent. of the total appropriation made for any public building constructed of stone or other hard material shall be spent for art; that is, sculpture, mural painting, glass mosaic or stained glass. The artists shall be chosen by the National Art Commission, and the artist selected in each case shall be a citizen of the State in which the building is to be erected. A bond of a reputable bonding company shall be required for the faithful and prompt performance of the work from each artist, amounting to 50 per cent. of the amount of the contract. For purposes of criticism, the architect of the building shall be the agent of the nation and shall select the kind of art required for the building. The subjects of the works of art in each case shall be allegorical of the events of historic importance of the locality in which the building is to be erected.

Mr. Darrow himself is not an artist. He is in the insurance business, and his father was a preacher.

King Gives Scotland a Leighton

LONDON—Leighton was but twenty-four years of age when he painted the "Cimabue Madonna" which Queen Victoria bought and which King George has just given to the National Gallery of Scotland. It was his first Academy picture and remarkable for its richness and its mastery of grouping.

SALMAGUNDI SHOW HAS SUMMER GAIETY

Many Colorful Pictures Among 111 Shown Include Canvases That Have Been Noted at Other Exhibitions

For its summer exhibition of pictures, which will be on view to the public daily from noon to six p. m. until October 1, the art committee of the Salmagundi Club has hung 111 paintings by members. The show is quite in accord with the spirit of summertime in its general gaiety of color. Some of the canvases have already made an impression in local exhibitions in the past season, notable instances of this being "The Valley Road" by Victor Julius, Frank Tenney Johnson's "Comrades of the Range" and Henning Rydén's portrait of Maida Castlehurn Darnton.

John William Fenton shows an admirable still life called "The Paisley Shawl," shown at the winter Academy, that is matched by Carl J. Nordell's painting in the same genre. Walter Meyner has an attractive study of furniture grouped by a window in "A Friend's House." William Auerbach-Levy a sturdy study of a "Man With a Pipe," an effective piece of color and of modeling; Allan D. Cochrane a "Winter Morning," crisp and clear in color and atmosphere, and Charles Abel Corwin "A Grey Day—Gloucester Harbor," that lives up to its title completely.

The "Squatter's Row" by John Wells James is the ugly made charming with a Gallic feeling for color harmonies; Harry L. Hoffman shows a brilliant study of peasants washing clothes in the running water of "The Huercar, Cuenca, Spain," and Walter Farndon has a romantic vision of an ancient sloop in "Home Waters." Franklin De Haven has a variant of Mr. James' study in his shanty in the woods called "Relic of Old Times," and George Pearse Ennis sends one of his coast scenes, "The Boat Menders," less brilliant in tone than is his wont.

G. L. Berg's "Sea Maid" stands out in this company by the brilliancy of its hot summer atmosphere, its high lights ranging even above those of Bela Mayer's lovely "Mahopac Hills." John Ward Dunsmore's "Reflections" is one of the few figure studies in the show, a charming interior with a woman standing by a fireplace, very different in mood from William J. Whittemore's "Huntress Restraining the Hounds."

Gustav Wiegand is represented by one of the few winter landscapes in the show, "Snowstorm, Adirondacks," exquisite in the delicacy of its pattern and color; Ernest D. Roth shows another winter scene of a red-roofed factory building in "Frost and Snow," and Galen J. Perrett's "Rainy Day in Rockport" is attractive alike for its composition and atmosphere. To look at Mr. Ernest Meyer's contribution after reading its title is most likely to produce a shock, for "The Golden Harmony" proves to be the dressed carcass of a hog hung up to public view.

Seven Etchers at City Club

Seven etchers contribute to the exhibition at the City Club, 55 West 44th street, which will last through the month. Etching is a medium of great adaptability—it may present an intimate glimpse of some picturesque street, as in Theodore Blum's scenes of Holland, or it may devote itself to bigger and more majestic themes, as in F. K. Detwiller's series of ships in various stages of construction, with the pigmy forms of workmen swarming over them.

Among Frank Benson's bird subjects "The Gunner's Blind" is dramatic in its use of vivid contrast of light and dark. Troy Kinney's presentation of Adolf Bolm in "Prince Igor" records a vivid impression of movement and grace. John R. Barclay's "A Golfer" is full of the carefree spirit of the devotee of the game. "Maine Coast" by Sears Gallagher pictures waves and rocks with convincing realism, and Mahonri Young's "The Shepherdess" gains its effect by subtle variations in tone.

Portuguese Paintings and Craft Work

An extensive exhibition of Portuguese art is being held at 634 Fifth avenue under the patronage of the Portuguese Government. Textiles, laces, costumes, embroideries, carvings in white coral, hammered silver, filigree work and peasant furniture include a great variety in both old and modern workmanship. A number of antique tables and chests are examples of elaborate carving.

The paintings date mostly from the end of the last century, although several heads by Jose Malhoa were painted within the last two years. Other artists represented are Costa Lima, Marquero d'Oliveira, Conceicao Silva and Antonio Costa. The exhibition was opened to the public this week and will extend a month longer.

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OTHER CITIES TO SEE CARNEGIE PICTURES

Seventy European Paintings from Twen-
ty-first International to be Included
in a Rotary Show Beginning June 15

PITTSBURGH—As previously announced in
THE AMERICAN ART NEWS, a large group of
paintings from the twenty-first International
Exhibition at Carnegie Institute will go on tour
at the close of the show here June 15. Some
seventy paintings by European artists have
already been selected by a committee from the
Museum Directors' Association which visited
Pittsburgh recently. The plan followed was to
select pictures which would show the present
state of art in Europe.

The decision for the tour was made in re-
sponse to a consistent demand on the part of
art institutions of other cities. This will be
the first year that a tour of this kind has been
attempted on a large scale. In all probability
such a tour will be arranged for after each
future International.

Arrangements have been made to show the
works at the Toledo, Cincinnati, Detroit, Syra-
cuse and St. Louis museums. Negotiations are
under way for exhibitions in Rochester and
Toronto, and still other cities will probably be
given a chance to see the paintings.

In speaking of the plans for the tour, Mr.
Saint-Gaudens, assistant art director at the In-
stitute, said: "For a long time other cities have
been anxious to enjoy some of the works in the
International, and this year the fine arts com-
mittee has given its permission for a tour of
a large group of the European paintings. We
hope to continue this year and in this way
Carnegie Institute will be serving not only the
people of Western Pennsylvania, but through
this tour and similar ones it will be of service
to the country as a whole, for we still have
much to learn from Europe.

Harriet Frishmuth's "The Dancers"

Stolen from the Milch Galleries

For the third time since March thefts of art
objects have occurred in the Milch Galleries,
the last one taking place on May 19 when a
bronze group by Harriet Frishmuth, "The
Dancers," consisting of a male and a female
figure, valued at \$450, was stolen by a man who
broke the show window at night and escaped.

Early in March two thefts of etchings oc-
curred in the Milch Galleries, sixteen prints
being stolen, including seven Zorns, two Whis-
tlers, and one each by Lee-Hankey and Brouet.
Again on March 21, these galleries lost an in-
cense burner in bronze by Malvina Hoffman,
this also being taken from the show window,
through an inside door, in the daytime.

INGRES EXHIBITION WILL TOUR COUNTRY

Display Held Under Auspices of Car-
negie Institute Next Season Will
First Be Held at Metropolitan Museum

PITTSBURGH—Several exhibitions of the
works of Ingres will be held in this country
next winter, sponsored by the Carnegie Insti-
tute, according to an announcement made by
Director John W. Beatty. Arrangements for
the exhibition were made by Homer Saint-
Gaudens, the assistant director, when he was
in Europe last fall assembling works for the
present International.

A display of Ingres paintings and drawings
had been planned by Comte de Beaumont, aided
by Walter Berry of the American Chamber of
Commerce in France, to be held in New York
in April, 1921, but owing to various difficulties,
the project was abandoned and instead an
Ingres exhibition was held in Paris in May
and June, and over 100,000 francs was cleared
for a charitable association of Paris.

The exhibition consists of some twenty paint-
ings and as many drawings by the famous apos-
tle of classical beauty. These will be first shown
at the Metropolitan Museum in New York City,
then at the Carnegie Institute, and later at the
Boston Museum. It is expected that Comte
de Beaumont will accompany the exhibition to
this country.

Royal Academy's Overflow in a Show at Selfridge's in London

LONDON—If you happen to be among those
who have been "crowded out" at the Royal
Academy after the committee has done you the
honor of accepting your canvas, then you turn
to American enterprise for help. At the big
Selfridge store just now there is being held an
exhibition of the overflow pictures from Bur-
lington House. The unprejudiced observer
might conclude that on the whole Burlington
House has not shown any conspicuous lack of
taste in letting Oxford Street have them. But
the exhibition makes a pleasant interlude dur-
ing an afternoon's shopping.

It was doubtless from Chicago, the town
from which Mr. Selfridge came, that he
obtained the idea of extending hospitality to
the rejected artists. A "rebel" show was held
at a department store there last fall at the
time of the annual exhibition of paintings and
sculpture at the Art Institute.

University to Confer Art Degrees

PHILADELPHIA—The University of Penn-
sylvania will open a new course for art teach-
ers in October. The course will lead to the
degree of bachelor of fine arts in education if
completed. It is established in response to a
demand from art teachers in public schools who
find that a university degree is useful in com-
manding better positions and salaries.

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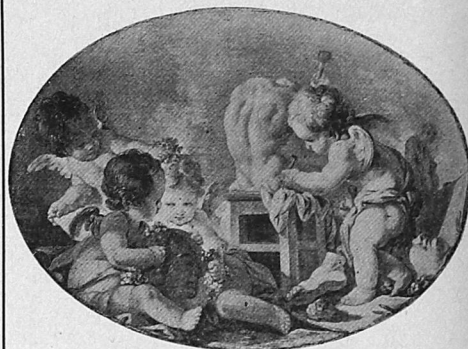
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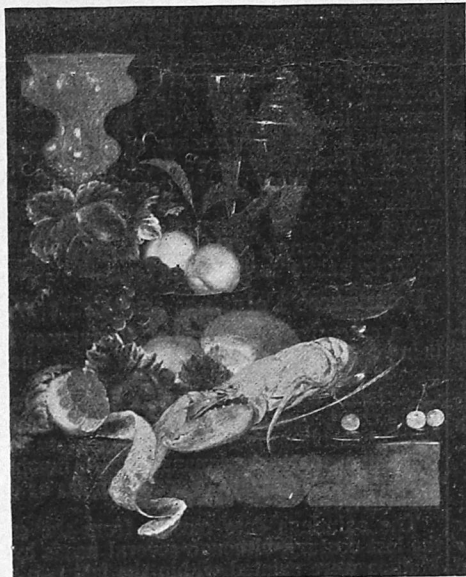
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PHILADELPHIA SHOWS SCULPTURE OUTDOORS

Noted Artists in a Double Display That Meets Public Favor, While New York Sculptors Cannot Exhibit in a Park

PHILADELPHIA—While New York has refused to permit an exhibition of sculpture in Central Park by the members of the National Sculpture Society, Philadelphia is holding its second outdoor show of sculpture. The first was held two years ago through the cooperation of the commissioners of Fairmount Park. The present open-air exhibition is in reality a double display under the auspices of the Art Alliance, one group being shown in the gardens of the Alliance and the other in Rittenhouse Square.

Altogether, it is a revelation of what American sculpture can do in beautifying gardens and parks. Several of the prominent exhibitors are members of the National Sculpture Society, and they point to the result as evidence that such works will enhance rather than detract from the beauties of nature. A natural environment, these artists maintain, is the only fitting one for sculpture, as demonstrated in the Luxembourg Gardens and elsewhere in Europe.

The effect of the sculpture on view here against the leafage, the fountains, the pools and the alleys of the park, and the artificial backgrounds of the garden was voted an artistic triumph of the first character. The public evinced the greatest interest in the beautification of the Square and was also deeply impressed by the way in which the garden sculpture added to the beauty of the floral effects.

Among the conspicuous exhibits in the Square are:

"Terminal Figure," by Dominic D'Imperio; "Follower of Pan," Beatrice Fenton; "Thread of Life," Harriet Frishmuth; "Joy Fountain," Edith Barretto Parsons; "Boy with Fish," R. Hinton Perry; "Pledge," J. Juszko.

In the gardens, some of the most striking works are:

"Farewell to Fairies," Carol B. MacNeil; bronze bust of Lincoln, and "Strayed from Herd," A. A. Weinman; "Youth," Victor Salvatore; "Amo," George Lober; "Birdmaiden," R. Hinton Perry; "The Imp," Louis Milione; "Mother and Child," Emil Fuchs; "In Ambush," and "Mother and Papoose," Hermon MacNeil; "Seashell," Beatrice Fenton; "Psyche," Anna Coleman Ladd; Fountain piece, John Bateman; "Hypnos," Gladys Edgerly; "Infant Burbank," Herbert Adams; "Midsummer Gladness," L. Sterling; "Old Bullfrog" and "Kingfisher," Albert Laessle; bronze bust of Viscount Bryce, Henry K. Bush-Brown; "Mimi," C. P. Jenne- wein; sundial, Henri Crenier; "Harlequin" and "Falstaff," Gleb Derujinsky; "The Navy," U. Ellerhusen; "The First Step," C. P. Jenne- wein; dancing figures, J. Juszko; "Young Bac- chus," Louis Milione.

The exhibitions were held in connection with a joint show of the Pennsylvania Chapter of the American Institute of Architects and the T-Square Club of Philadelphia.

MODERNIST ART FOR CABARETS OF ROME

Restored Baths of Emperor Commodus, Where the Fox Trot and Shimmy now Reign, Among the Places Decorated

ROME—With the rich gold sunlight of May the art exhibitions are opening their doors as the flowers their petals. Florence, Rome and Venice are holding, all three of them, impor- tant exhibitions in which the pictorial talent of Italy, young and old, is displaying itself in many square yards of wall space. If in general there are few new developments, the general level of the exhibits is high at all the three shows.

A certain suave realism is the note of the day in modern Italian painting. Nudes abound at the Florence exhibition, also at Rome.

The "ultra" movements—Futurism, Cubism and Dadaism—are rather in decline. They seem to be turning their attention to the ap- plied arts.

Numbers of new cabarets, decorated by "van- guard" artists, are springing up in Rome. No self-respecting cabaret or night cafe proprietor would think of having anyone else but a "van- guard" man to paint his walls or decorate with hectic friezes his more or less mouldy—in the literal sense—cellar.

Bragaglia's restored Roman Baths, dating from the time of the Emperor Commodus, have just opened. Curious that it should have been left to the Futurist painters to preserve this forgotten piece of antiquity for a distracted and careless world. Thus now where "a buried Caesar," or his court, at any rate, performed their ablutions, the fox trot and the shimmy reign in the small hours. —E. S.

Egyptologist Finds Ebony Statue of a Youth, Carved 6000 Years Ago

LONDON—A statue of a boy, supposed to be of ebony, and about 6,000 years old, has been discovered in Egypt by Professor Flinders Petrie, Egyptologist, who has returned from excavation work in that country. The anatomy of the work is said by the professor to be very beautiful. Three wooden statues of a man at different ages were also found and were evi- dently of the same person.

With the statues was an alabaster head-rest of remarkable design, bearing the name of King Pepy, showing that the youth lived in the sixth dynasty. This was about 4000 B. C.

Print Society to Elect Members

The next election of etcher members of the Print Society, an international Society of Etch- ers and Print Collectors, will take place early in July. Artists wishing for particulars of the conditions and advantages of membership are invited to communicate with the secretary, the Print Society, Woodgreen Common, Breamore, Hampshire, England.

GIVES METROPOLITAN RUGS WORTH \$440,950

James F. Ballard, of St. Louis, Donates 126 Oriental Weaves to Museum, Making the Collection Rank High

From James F. Ballard, of St. Louis, known internationally as a collector of and authority on rugs, the Metropolitan Museum of Art has received a gift of 126 Oriental rugs, the value of which is \$440,950. The rugs date from the end of the XV century through the XVIII and were gathered personally by Mr. Ballard over a period of seventeen years. The group from Asia Minor is said to have no equal in any other collection.

Included in these examples, many of which were shown in the Ballard loan exhibition in the museum from October 1 to December 31 last year, are the following principal types and the number in each group: Persian, 11; Span- ish, 3; Damascus, 7; Asia Minor, 2; Kuba and Armenian dragon carpets and rugs, 5; Oushak, 9; Ghiordes, 17; Bergama, 7; Koula, 8; Ladik, 5; Melez, 3; Mudjur, 1; Caucasian, 7; Kazak, 4; Cashmere, 3; Turkoman, 12; Asia Minor Khilima, 3; Chinese, 11; Anatolian mats, 6; saddle covers, 2. With the addition of the Bal- lard rugs the Metropolitan Museum's collection of these objects equals any in the world.

Mr. Ballard was present at the meeting of the trustees when the gift was announced, and ex- plained his generosity by saying that here many persons could see and enjoy the rugs while com- paratively few could view them in almost any other museum in the country.

Mr. Ballard was elected a benefactor by the trustees. In the gallery attached to his home in St. Louis he has always exhibited his rugs spread on the floor and not hung on the walls, as is the more general custom with rugs of this fine- ness and character.

Pennsylvania Academy Summer School Is Now Open at Chester Springs

The Summer School of the Pennsylvania Academy of the Fine Arts, at Chester Springs, Chester County, Pennsylvania, is now in session, to continue until the second week in October. In addition to the regular faculty, another mem- ber has been added this season, George Ober- teuffer. He will be at the school during June, July and August. Daniel Garber and Fred Wagner will instruct the landscape and portrait classes, George Harding the illustration class and Albert Laessle the sculpture class.

This school, which is essentially one devoted to open-air instruction, is situated in very paint- able country and has a delightful summer cli- mate as well as social atmosphere. The resident manager of the school is D. Roy Miller.

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—Page of Watteau Sketches, 95,000

PARIS—The results of the Marquise de Ganay sale might have been open to question in view of the present financial crisis. In spite of it they exceeded the most optimistic anticipations. The total of the experts' estimations amounted to 3,753,000 francs. The grand total actually realized was 5,073,687 francs with costs, 4,317,335 francs without, or 1,320,000 in excess of estimations.

The highest bid for a picture went to the Lady Mary Douglas portrait by Reynolds, a charming though not a perfect thing, which M. Catroux obtained for 176,000 francs against Comte Gérard de Ganay. The portrait of Burton Cunningham by the same artist went for 83,000 to M. Sarrazin, and his picture of the Bishop of Rochester for 70,000 to M. Stettiner. The most attractive English painting here, Romney's head of a little boy, with flowing blond hair, and a magic touch of red for the just showing habit, fell to M. Schoeller for 60,000 francs. The same artist's three-quarter-length portrait of Lord MacLeod, somewhat loose but very exquisite, did not reach the experts' estimations by half. It fell to Agnew for 50,000 francs. The Raeburns, on the other hand, exceeded them. The splendid portrait of an obese man, for which 15,000 francs had been asked, fell to M. Schoeller for 32,100, while Mr. Ridgway acquired that of Mrs. Campbell, knocked down for 16,000 francs in 1911, for 43,000 francs. Raeburns are rarely seen in France and these were good examples. M. Féral had estimated Gainsborough's portrait of Lord Sandwich at 40,000 francs. It fell to his own bid of 58,000 francs.

Somewhat surprisingly Goya's portrait, full-length, of the child Marchioness Monte Hermoso, was less prized than the Lady Mary Douglas. It fell at 160,000 francs to Mr. Bemberg, a private collector, less than had been asked for. The Duplessis portrait of Marie Antoinette went for 40,000. A picture of Vestris, the man-dancer, by a little-known XVIII painter called Romany, rose surprisingly to 60,500 francs. The price asked had been 25,000. A subject not usual to Boucher: "La Jeune Mère," showing a young peasant woman with her children, fetched 101,000 francs. Other prices were, in francs:

La Tour, Portrait of Mme. de Pompadour (6,350 francs in 1892), 47,000; portrait of the artist, 48,500; Ingres, pencil drawing of a young woman, 15,600; Watteau, page of sanguine sketches, 95,000; Coypel, "Children Playing at Being Grown Up," 27,000; Van Goyen, "Skaters," 42,000; Hendecoeter: "The Cock and the Pearl," 35,000; Leprince, six decorative panels (M. Féral), 140,000; Hubert Robert: "The Capitol Stair Case," 31,000; Solomon Ruisdael: "Moerdyk," 27,000.

In the collection of statuettes and art-objects Sir Joseph Duveen acquired an Italian Renaissance bronze figure of a woman for presentation to the Louvre for 41,000 francs.

A sensational bid occurred at the sale of antique furniture when a small black and gold lacquer commode, with Louis XV bronzes, estimated at 40,000 francs, fell at 126,000 francs to M. Mannheim, who had been commissioned to buy it for an unlimited sum.

Among forthcoming sales in Paris will be that of the Michel Pelletier collection which will be put up by M. Lair-Dubreuil, assisted by M. Schoeller, at the Georges Petit Galleries on June 1. The modern masters will include Ribot, A. Stevens, Henner, Ziem, Diaz, Fantin-Latour, Lépine, Harpignies, Pissarro and Monet. On

June 12, 13 and 14 the same rooms are to see the sale by M. Lair-Dubreuil, assisted by M. Sambon, of the collections of Dr. Fouquet, of Cairo, and which includes capital pieces in Egyptian sculpture belonging to periods between the XI and XXI dynasties, archaic Greek bronzes, a series of extremely rare Hellenistic bronzes found in Egypt, as also a collection of beautiful Copt and Arabo-Egyptian Ware.

A sale of old masters, art objects and tapestries composed by M. Henri Baudoin will take place at G. Petit's on June 19. And the last news to date reveals the sale at the end of June of art works collected by a famous French actress, an event which will surprise her friends who have not yet been informed of it.

Sotheby's Sell Rare Books and Art Objects for More Than £12,000

LONDON—Messrs. Sotheby sold books removed from a well-known Scottish castle, and the library from Auchincruive, Ayrshire, the property of the late R. A. Oswald, Esq. The total amount realized was £5,976, the following being the more important lots:

John Gould, "The Birds of Europe," 1837, £90; "The Birds of Australia," with the Supplement, 1848-69, £165; J. Boccace, "Le Decameron," 1757-61, £91; William Hubbard, "Narrative of the Troubles with the Indians in New England," 1677, £207; Molière, "Oeuvres," 1734, £52.

At the sale of engravings and drawings, which comprised the property of the late R. A. Oswald, Esq., and of J. Hutchinson, Esq., F.R.C.S., some good prices contributed to the total of £2,019.

The following prices were realized at a sale of works of art, including the property of Sir H. S. Jerningham, Bt.:

A Battersea enamel snuff box, commemorating the marriage of George III and Queen Charlotte, £50; a Louis XVI snuff box, in gros bleu enamel, set with pearls, £60; a circular snuff box in gold, the top, bottom and sides painted with landscapes and shipping scenes in lake under translucent enamel, Paris mark of 1771-2, £215. The Oriental China included a pair of famille verte vases and covers and a bowl which sold for £92 and £84 respectively, and two beakers in Chinese blue and white porcelain which sold for £88. Total of sale, £4,109.

Forthcoming Paris Sales

May 29 and 30.—*Hôtel Drouot*, Salles 9 and 10. M. D. AND GENERAL DE S. LEGACIES; old prints, 18th C. furniture. Auctioneer: Me. Lair-Dubreuil; experts: MM. Féral, Paulme and Lasquin.

May 30.—*Hôtel Drouot*, Salle 6. MR. M.'s COLLECTION; old masters, antique furniture. Auctioneer: Me. Lair-Dubreuil; experts: MM. Féral, Paulme and Lasquin.

May 31.—*Hôtel Drouot*, Salle 6. MR. M.'s COLLECTION of old masters, antique furniture. Auctioneer: Me. Lair-Dubreuil; experts: MM. Féral and Lasquin.

June 1.—*Galerie Georges Petit*. LATE M. MICHEL PELLETIER COLLECTION of modern pictures. Auctioneer: Me. Lair-Dubreuil; expert: M. Schoeller.

June 8.—*Galerie Georges Petit*. ART OBJECTS, ANTIQUE FURNITURE, TAPESTRIES, BELONGING TO M. X. Auctioneers: MM. Lair-Dubreuil and Grosbois; experts: MM. Féral, Paulme and Lasquin.

June 12, 13, 14, 19 and 20.—*Galerie Georges Petit and Hôtel Drouot*, Salle 8. DR. FOUQUET OF CAIRO COLLECTION. Egyptian, Greek and Roman art. Auctioneer: Me. Lair-Dubreuil; expert: M. Jules Sambon.

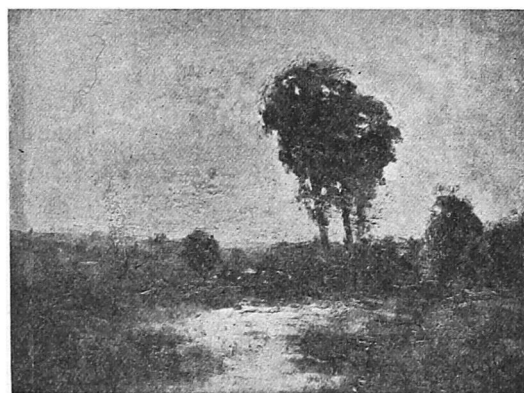
June 15 and 16.—*Hôtel Drouot*, Salles 9 and 10. M. BOURGAREL'S COLLECTION OF 18TH C. DRAWINGS. Auctioneer: Me. Lair-Dubreuil; experts: MM. Paulme and Lasquin.

June 19.—*Galerie Georges Petit*. COMPOSITE SALE of important old and modern masters, art objects, antique furniture, tapestries. Auctioneer: Me. Henri Baudoin; experts: MM. Schoeller, Féral, and Mannheim.

June 22.—*Hôtel Drouot*, Salle 1. MOTION PICTURES. Auctioneer: Me. Lair-Dubreuil, expert: M. Jos. Hessel.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Paintings from the collection of Rosa Rossbach, afternoons of June 2, 3.
Walpole Galleries, 12 West 48th St.—Books of a sportsman and traveller, afternoon of June 2.



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SURVEY TO BE MADE OF INDUSTRIAL ARTS

Newark Museum and Library Finance
Plan to Make a National Inquiry—
May Found Institution for Such Art

Under the direction of the Newark Museum Association a committee is to make a survey of organizations interested in the development of industrial arts in the United States and is to make a report, not later than November 15, to the Newark Library and the Museum, which are providing the funds for the survey. This plan was announced by John Cotton Dana at a meeting held in the Newark Public Library to discuss art in industry. Another meeting will be called later in the year to consider plans for the founding of an industrial art museum in Newark.

The report of this committee is to include suggestions for a national organization for the promotion of industrial arts to include manufacturers, designers, workers in shops and factories, artisans, craftsmen, artists, distributors of manufactured goods, and organizations somewhat similar to the one suggested but which are not so extensive in their scope.

Members of the committee are Miss Margaret Coult, of the Barringer High School, Newark; Dr. James P. Haney, director of art in the New York city high schools; G. Glenn Gould of James McCreery & Co., New York, and Miss Florence N. Levy, New York School Art League.

John W. Alexander Memorial Studio at Peterborough Ready This Year

The "John W. Alexander Memorial Studio" at Peterborough, N. H., which is part of the MacDowell Colony, will be completed and occupied this summer. This studio, including a little exhibition gallery, is of native stone and has been carefully built by hand. In appearance it suggests a Swiss votive chapel. The site was carefully chosen, the beautiful Peterborough woods serving as a background, and the elevation assuring fine vistas to East Mountain and to Monadnock. During the war building operations were laid aside by the MacDowell Association, but last year they were resumed.

The studio given by the New Jersey Federation of Women's Clubs was finished in time for occupancy last year. The Helen Mansfield Studio will be ready for use this summer, and work will be started, it is hoped, on the studio given by the Carol Club of Sorosis, New York city; while the grounds about Colony Hall and the Rosery have been effectively graded and planted in shrubs and trees, through the generosity of Mrs. MacDowell.

The group of artists—writers, composers, painters and sculptors—who availed themselves of the privileges of the MacDowell Colony last summer was larger than in any other year, numbering in all forty-five; and the applications for studios far exceed the number of those available.

Professor de Wild's Will

The will of Professor Carel F. L. de Wild, restorer of old masters and an expert on the technical aspects of painting, who died in his home in Larchmont, N. Y., was filed on May 20 and disposes of an estate valued at \$150,000. He left an annual income of \$400 to his mother, Angenita Mertina Visser de Wild, of The Hague, Holland, and \$5,000 to his "faithful servant", Cornelia Becue. One-half of the residue goes to his widow, three-tenths to his daughter, Eva, and two-tenths to his son, Carel.

Reid Brings His "Sulgrave Manor"

Stephen Reid, British painter and illustrator, arrived in New York City on May 22 from England, bringing with him his painting of Sulgrave Manor, the ancestral home of George Washington at Northampton, England. The picture is three by four feet in size and is the property of the Sulgrave Institute. President Harding will receive the painting for the Institute in Washington on May 29.

Art Talks Sent Out by Radio

ST. LOUIS—A feature of the radio service sent broadcast by the daily press is the series of talks on art. R. A. Holland, director of the City Art Museum, spoke recently on the Museum and its activities, and last week E. H. Wuerpel, director of the St. Louis School of Fine Arts, gave an address on "Art in Everyday Life."

BROOKLYN ART ROW OVER REJECTED WORK

Board of Governors of Artists' Society
Approves Jury's Action in Rejecting
Paintings by the Conservative Group

As a result of some marked differences of opinion between the radical and conservative groups of members of the Brooklyn Society of Artists over the works rejected for the annual exhibition of the organization in the Brooklyn Museum, the board of governors of the society held a meeting in the studio of Robert Laurent, Columbia Heights, Brooklyn, on May 18, and passed formal resolutions approving the action of the jury and hanging committee.

This action followed the rejection of the works of many of the members for the annual show for the reason that they "unfortunately did not measure up to the standard called for." Most of the rejected works were by members who are considered in the conservative group, and they held a meeting in Benjamin Eggleston's studio on May 10, at which, it was stated, plans were begun to recapture control of the society by this element at the next election of officers, Mr. Eggleston being quoted as saying that he and his associate conservatives were "trying to save" the society.

At the meeting of the board of governors, however, Mr. Eggleston was present as one of the governors and signed the resolutions approving the action of the jury and hanging committee.

New Print Catalogue Issued by Swiss Art Firm of Gutekunst & Klipstein

Gutekunst & Klipstein, print dealers of Berne, Switzerland, have issued a catalogue of their new acquisitions of old and modern woodcuts and etchings containing 502 items representing the works of seventy-one engravers and etchers, many of the prints being illustrated.

Among the artists represented among these acquisitions are Aldegrever, Beham, Pieter Bout, Cranach, Dürer, Claude Lorrain, Rembrandt, Piranesi and Goya, among the older men; Whistler and MacLaughlan, Americans; James McBey, Haden, Muirhead Bone and D. Y. Cameron of the British school. Many of the modern German etchers are represented while of the French school there are prints by Méryon, Rops (twenty-three prints), Millet, Manet (six prints), Legros (sixty-five prints), Corot and Callot. There are also thirty-five of Daumier's prints catalogued. Prices are given in francs, Whistler's "Eagle Wharf" for example being marked 1,200 f., Méryon's "Le Pont Neuf" 1,700 f., and Bone's "Demolition of St. James' Hall," 1,800 f.

Two Shows by Salons of America

The Salons of America has made definite arrangements to hold two exhibitions annually, the first one, called the "Autumn Salon," being scheduled to take place in the Anderson Galleries in the first three weeks of October. The second, to be held in May, 1923, is to be entitled the "Spring Salon." The Anderson Galleries is to have entire charge of the "installation, hanging and sale of the pictures," according to an announcement made by the new artists' society. The Salons of America now has a membership of 100 artists.

Asbjornsen Makes Statue for Illinois

CHICAGO—A colossal statue by Sigwald Asbjornsen of a woman holding aloft a sword will be placed in Statuary Hall, Springfield. The last Legislature appropriated \$25,000 for it. The figure is draped and a gold star surmounts the tip of the sword. It is a memorial to Gold Star Mothers. The Gold Star Mothers, whose sons died overseas in the World War, are making a drive for funds for a war memorial to cost \$2,000,000 to be erected on the lake front.

Americans Issue Art Magazine in Rome

ROME—An international magazine of Modernist art, called *Broom*, edited and published by Americans in Rome, has been appearing for the last six months. It is well gotten up and is dignified in its treatment of current art matters. Its editors are Harold A. Loeb, Alfred Kreymsbourg and Giuseppe Prezzolini, and Edward Storer is also connected with it. Each issue contains almost 100 pages, and the text is in English.

\$400,000 for Finnochiaro, Painter

Francesco Paola Finnochiaro, Italian portrait painter long resident in New York City, inherited an estate valued at \$400,000 from his wife, who died recently. The will was filed in Newport, R. I., where the late Mrs. Finnochiaro had a summer home.

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The table of contents shows a remarkable range, both as regards its international aspect and the various phases of art, old and new.

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Magazine Stands—75 cents the Copy

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(Canadian postage, 60 cents the year; foreign postage, \$1.00)

INTERNATIONAL STUDIO, Inc.
786 SIXTH AVENUE
NEW YORK, U. S. A.

AMERICAN ART NEWS

Editor - - - PEYTON BOSWELL
 Manager - - - S. W. FRANKEL
 Advertising Manager - - - C. A. BENSON
 Peyton Boswell, President; S. W. Frankel, Treasurer;
 C. A. Benson, Secretary.
 Phone: Murray Hill—9403-9404.

PUBLISHED BY
THE AMERICAN ART NEWS CO., Inc.
 786 Sixth Avenue, New York
 Entered as second-class matter, February 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.
 Published weekly from Oct. 15 to June 30, inclusive.
 Monthly during July, August and September.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

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Vol. XX MAY 27, 1922 No. 33

"GET DOWN AND SHOVE"

As a part of his recently assumed burden of trying to bring art closer to the people of the United States, Homer Saint-Gaudens, assistant director of fine arts of Carnegie Institute, spoke at the dinner which brought to a close the recent convention of the American Federation of Arts, his subject being "Uplifting the Public." Mr. Saint-Gaudens chided his auditors in regard to their failure in this matter, declaring that, "Try as you will, you cannot lift people up by the hair of their head to the insecure platform of highbrow art appreciation," adding: "It hurts people to lift them that way and they do not like it. A great deal will be gained if the art critics, art teachers and museum directors get down among the people and shove."

His fellows at the dinner might have made the rejoinder, although such things are not done at public dinners as a rule, that the people would not like to be shoved into appreciating art any more than they liked being lifted to that eminence by the hair of their heads. These robust figures of speech were aimed by Mr. Saint-Gaudens indirectly, at publicity methods, and publicity methods in connection with art and art museums are much more extensively used than they were a few years ago without the problem being solved by museum directors and their staffs, hard as they have worked at it.

Art museum publicity has grown enormously in scope since the Metropolitan Museum of Art began its monthly press views under the consulship of Sir Caspar Purdon Clarke. Practically every museum in the country now has its monthly bulletin, provides photographs of new acquisitions, arranges special exhibitions unknown to the older type of museum director, and endeavors in every way conceivable to establish an *entente cordiale* between institution and public. The Boston Museum of Fine Arts has lately adopted the plan of running regular advertisements in the local papers of its attractions, temporary and permanent, and many museums throughout the country throw open their galleries to local art societies for annual exhibitions.

Thus it would appear that Mr. Saint-Gaudens' remarks did not do justice to the museum directors who have been working on the theory of pulling the public into the museums rather than by shoving them in. And everyone professionally concerned with art knows how hard they have worked on the pulling scheme. Most museum directors are growing grey before their time in this effort, an effort that unquestionably has borne results of a most positive kind.

Just what those results have been may be judged by a visit to any art museum on holidays or Sundays. And the spectacle presented by the throngs in the galleries suggests that we have two kinds of people in relation to art museums, those who go to them and those who don't. That section of our people which

fails to respond is most often that possessed of culture, or at least having the opportunity for culture. And it is to this class that the Sisyphus-like labors of museum directors appear to make no appeal at all. Nor is there any class of Americans which would more deeply resent being "shoved" into either art museums or art appreciation.

It is this class which is the chief obstacle, apparently, toward the development of that worth while kind of art, which, according to Mr. Saint-Gaudens, "is the national expression of the popular feeling of the whole American people." Our museum directors and teachers have been trying to lead this class to the waters of art, but they refuse to drink. To try to shove them into the pool would be a parlous task that most directors and teachers may be pardoned for not attempting. Certain it is they will watch with keen interest Mr. Saint-Gaudens' efforts in the shoving line.

McBRIDE ON LOW PRICES

In his comments on the Senefelder Club exhibition in the Brown-Robertson Galleries, Henry McBride writes in the New York Herald that the catalogue includes the prices of the lithographs on view and states that "the prices are low," adding:

"THE AMERICAN ART NEWS lately called attention to the common sense of Joseph Pennell, who priced the etchings in his exhibition modestly, and who met with the reward that common sense usually meets with and promptly sold out all of his collection."

"American artists as a rule have absurd ideas of prices," said Mr. McBride, "and many of them languish for years in obscurity in consequence. A career begins, as has been frequently pointed out in these columns, when the patron appears; and the patron appears, as old Degas used to say, when he sniffs a bargain. When American prints are sent abroad it is to be hoped that they will be priced in such a way as to make sales inevitable."

It is to be hoped that our artists in general will take heed of these suggestions and adopt a lower schedule of prices for their work. It is good business.

Studio Gossip

Maurice Sterne will conduct a class in painting, drawing and composition in Rome from October 15, next, until the middle of the following May. Instruction will include visits to museums, churches and the Campagna.

William Jordan is exhibiting at his studio, 335 West 24th street, some of his recent decorative panels, including two that were shown at the Whitney Studio Club. There is a Persian warmth of tone in some of them, and his butterflies and fanciful winged creatures are luminously colorful.

Philadelphians speak regretfully of the proposed migration of Paul King, painter, to Stony Brook, Long Island. His departure follows by only a few months that of Joseph Pennell, who has also taken up his residence in Long Island.

Tom and Wilhelmina Weber Furlong, formerly of St. Louis, now of New York, have purchased a farm near Lake George and arranged it in such a manner that it will be a pleasant place for artists during the summer.

Harley Perkins, Boston artist, has succeeded W. H. Downes as art editor for the Boston Transcript. Mr. Downes retired after thirty-five years of active service.

"Peonies," by Alice Worthington Ball, a large flower painting exhibited in the International show at Pittsburgh, has just been purchased by the Friends of Art of Baltimore for their permanent collection. This is the second purchase of the organization, the first having been Walter Ufer's picture, "Luzanna and Her Sisters."

Mrs. Alfred Leroy Becker (Eulalie Dix) has gone to Provincetown for the summer.

Percy Muncy, whose recent portrait of President Harding was displayed at Reinhardt's, is at present in Virginia, where he is painting a portrait.

Royston Nave and Frederick Detwiller are making a painting trip by motor through the country.

Charles Andrew Hafner has moved from his studio in the Holbein to the Gregory studio, in 66th street.

Frida Gugler, of 2 Washington Mews, has gone to Europe to stay for two years, going first to Holland for a summer's painting.

Dorothy Vicaji, who had booked passage for Europe on May 26, has been obliged to postpone her trip indefinitely on account of a number of portrait orders.

Leo Miclizer's portrait of Nathan Abbott, professor of law at Columbia, which hung in the Vanderbilt Gallery at the Allied artists' exhibition, has been presented to Columbia University.

Robert Vonnoh and Bessie Potter Vonnoh have returned from a trip to California. They held joint exhibitions by invitation in Cleveland,

ENGLAND NEAR PANIC OVER LOSS OF ART

American Purchases of \$17,500,000
 Worth of Pictures and Books in Two
 Years the Cause of Much Agitation

LONDON—The dispersal of famous British art collections and libraries, with the acquisition of the more important pictures and books by Americans, is creating something like a panic in art circles here, a state of mind that is further agitated by the reports now current that several prominent members of the nobility intend to sell many of their greatest art treasures in the near future.

Some idea of the value of these disappearing art and literary treasures may be gathered from the fact that in 1921 there went to New York objects that brought a total of approximately \$7,500,000, while in 1920 the figure reached a total of \$10,000,000. With the important sales announced for June in the leading art auction rooms and the coming of many more American collectors to London, it is expected that these totals will be greatly increased by the end of the season and that many more of the important items in these sales will follow the multitude of previous purchases to the United States.

The action of Lord Lascelles in bringing this matter of England's vanishing art treasures before Parliament has not met with any response from the Government. Sir Robert Witt, trustee of the National Gallery, and active in working for some plan that will prevent the dispersal of famous art collections, has been in communication with members of Parliament and the government to see whether some effective scheme, either by way of an export duty or a tax on sales by auction, would be suitable to the peculiar conditions in Great Britain, the idea being to raise funds to enable some of the great art works to be purchased, for it is realized here that these measures would not in themselves necessarily keep works of art in this country.

Although not attracting so much public attention as the pictures and books, old English silver, tapestries and stained glass are also going from this country to America and elsewhere in large amounts, besides a number of fine sculptures.

Starts Antique Shop in Paris

PARIS—E. Parke Miller is the first American to open an antique store in Paris. He has located his store at 38 Rue de l'Université.

Chicago, Springfield, Ill., St. Louis and Los Angeles, which were very successful. One of the pictures they sold goes to the Los Angeles Museum and another to the Cleveland Museum. They will go abroad in July, after some weeks in Pleasant Valley, Lyme, Conn.

Helen Peale, who has been very ill at her studio, 21 West 50th street, is now recovering.

Anna L. Stacey is exhibiting the portraits of Mrs. Herbert A. Hyde and Miss Tilt at her studio in the Tree Building, Chicago.

Samuel Kennedy, portrait painter and a lecturer for the Chicago Society of Artists, has completed a portrait of Miss Drake in evening dress.

Mr. and Mrs. Ralph Clarkson have returned to their studio in the Fine Arts Building, Chicago, from a month in Alabama.

The oil painting of Father Tabb by Louis F. Gruner, of Richmond, has been accepted by the Art Commission of Virginia and by Governor Trinkle. The portrait is to be hung in the State Library building.

Carl Bohnen has made a portrait sketch in crayons of Dean Thomas Arkle Clark, of the University of Illinois, which will hang in the Gamma Nu chapter of the Alpha Tau Omega fraternity house at the University of Minnesota.

Oliver Dennett Grover recently gave a private view of a portrait of Holmes Forsythe at his studio in the Fine Arts Building, Chicago. His portrait of Mrs. Forsythe was shown nearly a year ago.

Randall Davey, who has been in New York for some months, will leave for his ranch and studio near Santa Fé early in June. While here this winter he painted portraits of the two daughters of Madame Alma Gluck, who bought his painting "Maria Garcia," shown in his exhibition at the Montross Galleries.

William Starkweather will leave New York in a few weeks for New Haven, where he will complete two portraits before going to Maine for the summer.

At her studio in Carnegie Hall, Jane Freeman has completed a portrait of Señora Enrico Fassini. The color scheme is orange, soft yellow and blue, which the artist has ably combined to enhance the brunette beauty of the sitter.

George Bellows is building a summer home and studio at Woodstock, N. Y., where he expects to go early in June.

Obituary

S. MARY NORTON

S. Mary Norton, painter, died of pneumonia in Nutley, N. J., on May 17. She studied in Paris for several years and had exhibited her portraits in the Salon.

BIENNIAL IN VENICE IS SET AMID BEAUTY

(Continued from Page 1)

born in Venice in 1791, who died in Milan in 1882, are shown as a tribute to the fortieth anniversary of his death. E. Tito is, of course, honored in this way as he has always deservedly been. Though more than seventy years old this great painter is young as a boy and fills a large, well-draped gallery with spirited views of Venice, figures, marines, with nudes playing in or floating above the water, chickens, horses, figures on beaches, open air and north light portraits, all so full of characterization, drawing, tone, composition, incomparable brushwork and vigor that one is bewildered by his virtuosity.

Room 12 is perhaps the "dada" room, being filled with portraits with strange, long, contorted necks of childish technique and difficult to understand, as is the large room next, in which A. Egger Lienz shows clearly personal canvases done in brown and blue.

The room of small bronzes by Paul Troubetzkoy is filled with his familiar models of Russian dancers, French artists, active American cowboys, alert American Indians, and exquisite portraits of dancers, animals, etc., shown against a wall toned to harmonize with the bronze.

Among the more modernist pictures are the large brown religious and portrait canvases of Carlo Potente, Achille Funi's well drawn "Maternité" done in the much-used browns of the modern time, Donati's unusual and Rosetti-like half figures, some large symbolic water colors by Wostry, Sibellato's unique snow and wave and figures with landscape, and five characteristic examples of the no-longer-strange but still effective method of Mancini, which are as usual painted under wires to hold the paint stiff till dry. In places this paint stands out an inch in relief and pieces of colored cloth are stuck into the paint to get the effect desired. There are rooms full of etchings, block prints, monotypes and illustrations numerous and delightful.

In the pavilions of the different countries which add the international flavor are found interesting and suggestive small exhibits well worth studying, though the views of the lagoons through the leafy branches tempt one to linger outside. Belgium wisely shows the men of younger ideas who have not been represented before. Van de Woestyne has a large decorative parable of a cripple with crutches teaching a baby to walk, while a man with perfectly good legs but no heart hurries by only to fall into an unseen abyss.

Dermeke displays two obscure pictures, Carte a "Pieta" of primitive type, and Laermans, DeHoy, Mambour, Claus and Oleffs are here.

Among the many pictures in the Hungarian pavilion is a strong composition by Vasary, a good portrait by Gyula, and a rather illustrative prison scene by Munkacsy. The effect of unsettled conditions in Hungary is apparent in the work exhibited.

England has a fine show collected by Frank Brangwyn, but without an example by that great artist. There are, however, characteristic pictures by Flora Lyon, who shows the Spanish lady in fine blacks she exposed in last spring's Salon. Gerald Moira has a picture of two young boys by a garden pool, a fine portrait of a girl in green by Kally, some nice water colors by R. Anning Bell, "The Red Feather," a well-known portrait by W. Strange, "The Yellow Sofa" by Jock Barnes, and splendid examples by C. Russell Flint. George Sheringham sends delightful pastels and temperas. There are oils in a newer manner by C. R. W. Nevinson, a solid portrait of a worker by Glyn Philpot, an opalescent nude by Leslie Thompson, and a fine picture of punting on the Thames by Sir John Lavery.

France gives a room to the strangely done but satisfying nudes, portraits, and Venetian scenes of Emil Bernard, and another to Charles Guerin in which are included his strange little puppet-like figure compositions shown in the spring Salon last year. Le Sidaner has five fine things done in his excellent manner, but seeming a little whiter than usual. There are two good Monets, five well known Menards, four splendid Henri Martins, two Charles Cottets, a Besnard, a sketch for the fishermen shown in this spring's Salon by Lucien Simon, and a Brittany interior and a nude by the same artist. A number of pictures by Bonnard and Flandrin supply the most subtle and modern note in the French pavilion.

Germany has quite outdone herself and all the others in being modern, though rooms are given to the well known and excellent Academic men like Lieberman, Louis Corinth and M. Slevogt. But the large central room in Germany's pavilion has been painted a dead black against which have been hung ultra cubist, futurist, and modernist things by Max Pechstein, Carl Hoven, Eric Hoeckel, W. Weissgerber and Lionel Feininger, who was at one time a cartoonist on the Chicago Tribune. But the most startling of all the pictures in this pavilion and in fact in the whole exposition are seventeen large, crudely colored, and confusingly proportioned Biblical and classical figure subject paintings by Oskar Kokoschka, a young German who seems bent on attracting attention, whether it is favorable or not.

Taken all in all, the thirteenth biennial International Exposition is a collection that could be seen together nowhere else, and is extremely significant to the art world as it will be visited by thousands of tourists this summer, for it lasts from May to October.

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LONDON

If you would thoroughly appreciate what a truly great draughtsman was Alphonse Legros, you could not do better than spend a morning, or better still, an entire day at the Grosvenor Gallery, where the Bliss collection of Legros drawings, etchings, lithographs and paintings are on view. I place the paintings last, although the catalogue places them first, since to my mind they are inferior in interest to the rest of the work. Looking at this work, one wonders how it is that men of lesser worth and far inferior sensibility have managed to create a more sensational type of reputation than this sound and profound artist, who ranged in point of vision not a whit lower than Millet, and in point of technical accomplishment not a degree below Daumier. Yet as one studies his drawings one realizes what a force he must have proved at a time when art in England so badly needed a man with ideals to help pull it forth from its Victorian Slough of Despond.

America will have to look to her laurels in the future if Australia is not to prove a serious rival to her in the purchase of pictures and antiques. The Felton Bequest has been making purchases of an exceedingly wise nature for the National Gallery of Melbourne, the "Fortune in the Clouds" of Van Dyck from the collection of Lady Lucas being the latest. It is a presentation of the Countess of Southampton, who elected, in spite of her ample proportions, to be depicted in somewhat eccentric fashion among the clouds. A lesser man than Van Dyck would probably have made her look grotesque rather than graceful. Australia buys, I am informed, quite lavishly of modern pictures at the Royal Academy each year, for the first desire of the successful sheep-rearer is to cover the walls of his mansion with what he considers to be works of art. There are certain flourishing modern artists whose clientèle is almost exclusively Australian, though they are but little known in London art circles.

Westminster Abbey on the occasion of the Royal Wedding was as quiet as a country lane in comparison with Christie's during the Burdett-Coutts sale. Those who came for serious business had unkind things to say of those who came for amusement, for when bidding goes in thousands it is not easy to concentrate duly with a chattering crowd jostling at one's elbow. There were almost as many bargains as big prices, for while the important items soared beyond the reach of the smaller fry, the latter quietly annexed the less-accredited oddments at figures which would have made their authors weep. But in all probability it was not da Vinci that painted the canvas that went for £84 under his name, though the Maclise that fetched but £11 was without any shadow of suspicion from the brush of that esteemed Victorian. The Irving portraits went at slump prices, for I greatly fear that the name of that much-belauded actor is no longer one to conjure with, and the paintings themselves, by Sir Edward Long, were without distinction.

In my article on the Royal Academy I mentioned Philip Connard's "Why?" as being the nearest approach to a problem picture. A daily paper is now holding a competition for the best solution to its meaning. It is a moot question whether the ill-tempered gentleman in front of the fireplace is asking why he may not give the cat the doves in the cage or whether the unprepossessing lady in the negligée is inquiring why she hasn't had her week's house-keeping money. Doubtless the name "Why?" was given to the work only because it was submitted without a name and the Academy Secretary had to give it one.

An important sale, fixed for this year, is that of antique furniture, old English and Oriental porcelain and pictures and books, as well as autograph letters, belonging to the late Earl of Camperdown. These will be dispersed by Knight, Frank & Rutley, whose catalogue contains interesting engravings and portraits proper to the XVIII century. The pictures include some famous works by Sir A. Callcott, Northcote and others.

—L. G.-S.

PARIS

The finest Cézanne demonstration we have had for some time past was the feature at an in-aid-of display of XIX century masters held in the Paul Rozenberg Galleries. Every stage, from 1877 to 1895, in the Provencal master's evolution was featured in the ten pictures shown, as also every phase in this evolution: portrait, nudes, still-life and landscape. Similarly instructive was the Renoir selection covering the period 1876-1917, and similarly concluding in apotheosis or decline, according to the point of view. Though only three in number, the Manet pictures were representative, especially as they comprised two choice bits; the young woman in pink sitting at a café table sipping a liqueur (known as "La Prune," a painting the artist sold for fifteen francs), and the magic moss-roses in a glass vase.

The five pictures by Claude Monet included the marvelous Tuileries Gardens and the Gare Saint Lazare from M. Donop de Monchy's collection. Why Corot had fourteen pictures to his name as against one by Millet and none other of the Barbizon school, the only "Rousseau" here being the ubiquitous *douanier* (of whom I have been told "fakes" are already being made by the score) rather amusingly represented this time, is one of those mysteries in the organization of exhibitions it is impossible to fathom. The foreign element had been well chosen in the persons of Jongkind, Mary Cassatt and Van Gogh; Gauguin and Odilon Redon had not been excluded, while two small and perfect Puvis de Chavannes conformed to a recent move in his direction.

The pioneer work accomplished by the Durand-Ruel firm at its origin pursues its logical way. When it procures the work of a new painter it adheres to the doctrines for which it is reputed. M. E. Durenne, who was a close friend of the late M. Durand-Ruel's, is a man of mature years but whose name is unfamiliar to the general public, it having been possible for him, as he exercised another profession, to pursue his art for its sheer love. This advantage saved him from that over-production which is sterilizing so much talent nowadays. He is at present in retirement among the gentle glades and pastures of Normandy. A portrait of a small boy, a view of La Seyne near Toulon and a beach scene are among the charming and satisfactory things I have met with this season.

Interiors and the streets of Paris are the favorite topics of M. Albert André, another artist known and esteemed by a larger circle than might be imagined possible with so little publicity. He, too, is a painter who prefers emphasizing the characteristics of his subject to monotonous reiteration of his own idiosyncrasies.

That it is possible to be possessed of much personality without being addicted to idiosyncrasies is proved by M. Hermann-Paul, showing striking interpretations of the Camargue country, that un-European sun-baked desert near Marseilles, also at Durand-Ruel's. It is difficult to be positive as to whether M. Hermann-Paul's cartoon work is responsible for his impressive simplifications, or whether a naturally synthetic eye induced him to draw cartoons. His drawings of horsemen pursuing cattle in a blazing sun are extremely skillful.

Marguerite Crissay (Bernheim-Jeune) is one of the most gifted women artists among us and one of the boldest. She is bold because she dares not to please. That is very difficult for a woman, so difficult that one is inclined to presume it may not be due to choice. Yet she is not the austere artist these remarks might lead one to believe. Her nudes are as real and pleasing as any by Renoir, but in place of a sensuous lingering there is a fine, natural, healthy directness innocent of those lures which pervert enjoyment in art for itself and estrange it from its main object. The same may be said of her flower-pieces.

M. Roland Chavenon (same gallery) is less delicate and more anxious. His landscapes are constructive and he has a wonderful way with still-life, obtaining his forms without the somewhat infantile "modeling" trick: an artist un-influenced by academic or unacademic methods, following his own course, true to his vision,

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true to his nature, oblivious to opinion as to fashion.

By associating the name of Paul Mathey to that of Louis Godefroy, M.M. Guiot juxtaposed the very distinct styles of an eminent senior and a rising junior in the ranks of present-day French etchers. Paul Mathey does not require introduction in these columns. Having applied his needle principally to portraiture he has concentrated therein, as M. Max Heilger points out, the depth and intensity of Rembrandt, the wit and lightness of Watteau and the physiological descriptiveness of Ingres, whose plate of the Bishop of Besancon is called to mind with emphasis by Mathey's portrait of Frère Joseph, one of the most celebrated in his production. A certain remarkable little plate of a cat in a variety of postures shows a date far anterior to Steinlen's feline studies. —M. C.

Milwaukee

The Art Institute has been enriched by three gifts for its permanent collection. Samuel Owen Buckner, president, has given one of the symbolic paintings by Raymond Jonson, who is now exhibiting at the gallery. The picture, entitled "The Temple," is painted broadly and more realistically than those done in the artist's later manner.

Eugene Higgins, painter and etcher, has presented three etchings to the print collection. They are "The Forgotten Trench," "The Rent Bill" and an Indian scene from Taos. Mr. Higgins is a master in presenting the woe and suffering of humanity, and his "Forgotten Trench" tears away any veil that might be gathering over memories of France.

From Frank W. Benson, etcher, has come a delightful print of one of his celebrated duck studies.

A gift of notable etchings was added to the permanent collection of the Institute recently. It will be known as the Gertrude N. Schuchardt memorial collection and it includes prints by Corot, Durer, Haden, Millet, Rembrandt, Rousseau, Whistler and Zorn.

Rochester

The Memorial Art Gallery has acquired from a recent exhibition of the work of Alice Worthington Ball a still-life group entitled "Blue Hydrangeas." Beautifully executed detail is suggested rather than presented in the broad treatment of the flowers, lustre jug, Chinese vase and background draperies, and the tonal richness is simply achieved.

The thirty-ninth annual exhibition of the Rochester Art Club and a collection of etchings by Louis Orr are on view at the Memorial Art Gallery. Paintings, woodcuts and lithographs by Birger Sandzén will be shown during June.

WASHINGTON

One of the most successful conventions ever held by the American Federation of Arts closed with a brilliant dinner at Rauscher's. It was attended by many delegates, artists, museum directors and workers. Robert W. de Forest presided and the speakers were E. H. Blashfield, Royal Cortissoz, Charles Rann Kennedy and Homer Saint-Gaudens.

The Minister of Czechoslovakia, Dr. Stepanek, and his sister, Miss Stepanekova, gave a tea and exhibition of Czechoslovakian arts and crafts at the legation on Saturday, May 20. It was a beautiful display of ancient embroideries, the famous Bohemian glassware and Slovakian pottery. Paintings, etchings and handicrafts were also shown.

Washington has another interesting art center, the "Rubaly-Attic" Studio, created by the younger art students. Their exhibition at present is a very creditable one, comprising oils, water colors, sculpture and sketches in charcoal and colored chalk. The exhibitors are largely students of the Corcoran School of Art and the School of Fine and Applied Art.

At the Arts Club is being shown a picture entitled "Margaret Donegan, a Studio Scrub-woman," by William Starkweather.

General Pershing's bust, modeled by P. Bryant Baker, has been accepted for exhibition by the Salon d'Arts Français, in Paris. A replica of this bust is in the State, War and Navy Building.

—H. W.

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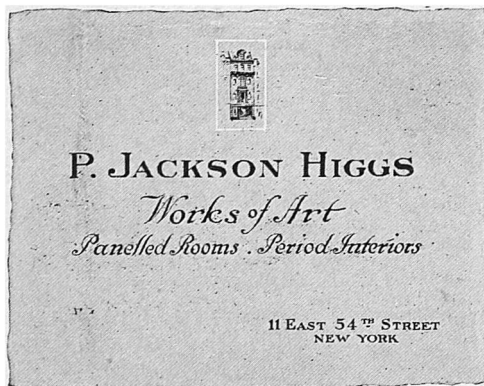
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CHICAGO

An exhibition of the paintings owned by the late Mrs. Potter Palmer, recently acquired by Howard Young of New York, is being held in the new Thurber Galleries at 324 North Michigan avenue. The Palmer bequest to the Art Institute permitted the Institute to choose whatever it wished to supplement its collection. The paintings at Thurber's represent Inness, Corot, Cazin and others of the nineteenth century at their best, and it is likely that the works by these masters owned by the Institute were thought sufficiently representative. Among the pictures at Thurber's are "The Spirit of Autumn" by Inness, just purchased for \$60,000 by a private collector who desires to remain nameless. There are two more landscapes, "Sunset" and "Brown Autumn," by Inness, two canvases by Corot, varied subjects by Cazin, two attractive figure compositions by Gari Melchers, two typical water colors by Mauve, and well-chosen canvases by Le Rolle, F. S. Church, A. H. Wyant, Daubigny, Diaz, Isabey, Monet, Raffaelli and other French painters.

Bernard Boutet de Monvel has brought color and lively interest into the print rooms of the Art Institute with his collection of etchings, which comprise studies of cities and street scenes.

George Senseney occupies a wall in the print room at the Art Institute with his landscapes, including a snow scene.

Neoma Nagel is displaying lithographs and drawings of western Kansas and desert landscapes by Birger Sandzén at her studio in North Michigan avenue.

Edward J. Holslag, mural painter, was voted the annual medal of the Palette and Chisel Club. The painting represents a seashore harbor with boats and water and a village in the background. The Municipal Art League prize, \$100, was voted to the decorative painting, "Salome," by Oskar Gross.

—Lena May McCauley.

St. Louis

Fifteen paintings by O. E. Berninghaus are on view at the Noonan-Kocian Gallery. All the pictures portray Taos characters and scenes. "A Mood of the Mountains" is nearer pure landscape than any other. Berninghaus is particularly happy in his paintings of moonlight and four of these are included.

"Winter Morning" by William Bauer was sold at the Carnegie International exhibition to Arthur Dayton, of Philippi, W. Va. This painting had its first showing in St. Louis at the Guild exhibition last winter, where it was awarded the Frederick Oakes Sylvester landscape prize of \$50.

At the Newhouse Gallery a retrospective exhibition covering fifty years of American painting has been arranged. It is made up of small paintings owned by the Newhouse Gallery, many of which were obtained from the Salmagundi Club shows. There are fifty-four canvases, including work by Inness, Wyant, Martin, Charles Melville Dewey, Robert C. Minor, George Fuller, Blakelock, Ranger, J. Alden Weir, Elliott Daingerfield, Twachtman, Duveneck and F. Ballard Williams. Cullen Yates, Daniel Garber and Gardner Symons are among the modern painters.

Mrs. K. E. Cherry has just finished a large over-mantel decoration for the home of Robert Lamphir in Springfield, Ill. It is a landscape composition of trees forming arches through which are seen autumn meadow lands, and hills beyond.

—Mary Powell.

PHILADELPHIA

The Graphic Sketch Club's twenty-third annual show opened May 20. The work ranges from that of the young illustrators just out of the club school to sculpture by Albin Polasek, head of the department of modeling at the Chicago Art Institute. Visitors were also admitted to the permanent collection of painting and sculpture belonging to the club in the Romanesque church adjoining the club house. The club acquired this very fine basilica only a few weeks ago just as it was about to be converted into a garage. It is one of the finest examples of Italian architecture in America, and is known to amateurs of architecture through the country.

Among the paintings in the exhibition is the portrait of Professor Ferina, by Cesare Riccardi, which attracted much notice during Art Week; a well drawn "Still-Life" by Amelio Caccia; "Last Rays," a landscape by Harry Fine, in which the greens are very well managed; several portraits by William Schulhoff; a decorative landscape and two still-life compositions by Joseph Grossman; and a good landscape and two portraits by Hyman Criss. Polasek shows, besides a new version of "Man Chiseling His Own Destiny," a very convincing head of William Caspar. Dominic d'Imperio and Nicholas Romano are two of the younger men showing interesting sculpture.

Not since Rodin was allotted a suppressed monastic establishment in Paris by the French government for the exhibition of his amazing sculpture, and not forgetting the free use made of chapels and churches by the Italian artists of the Renaissance, has anything comparable to the opening of what was formerly the little Romanesque basilica of St. John the Evangelist as an art sanctuary by Samuel S. Fleisher, in connection with the Graphic Sketch Club movement, occurred either in this country or in Europe. The Graphic Sketch Club is the name of a neighborhood institution at 715-719 Catherine Street, at which art instruction in the evening is as free as the air. Its originator has seen it grow from a small group of children brought in from the streets to a group of clubs and a series of schools attended by hundreds and whose graduates have developed into some of the best known artists.

The church was built through the devotion of Mr. Percival, and turned over to the Protestant Episcopal Church. Following out the ideas of the Italian churches at one of their best periods, Mr. Percival had the church decorated with mural paintings. Nicola D'Ascenzo superintended the work and painted the principal frescoes in the chancel, while Robert Henri did work on the walls, as did Henry McCarter, and various students.

Detroit

In spite of the approach of summer, exhibitions continue to flourish in Detroit. William Greason, who is a Detroit native but has exhibited and painted mostly in the east for several years, is putting on a one-man show at Hanna's Gallery to continue through May. There are about a dozen large landscapes in the thirty on view, all of them individual, colorful. The light of the evening sky and the colors of late summer and autumn seem to be Mr. Greason's forte.

The Carper galleries are exhibiting Barbizon and XVIII century portraits, and landscapes by Pierre Tartoue.

The Society of Arts and Crafts opened its first annual spring exhibition and competition for local craftsmen with a reception Friday evening, May 12.

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SAN FRANCISCO

Bertha Lum left on the 13th for a stay of approximately a year in Japan, where she will oversee the preparation of woodblocks for a new series of prints. The originals from which these prints will be made hung at Gump's for a few days before her departure. The subjects, largely from Japanese myth and folklore, are executed in the style of the native Japanese artist. These prints are not to be confounded with the rather crude effects obtained by some of the Occidental artists with their three or four impressions. Produced under her personal supervision by native artisans using native paper and inks, the resultant prints have all the charm of the Japanese work plus the vigor and freshness of the Occidental touch.

Mrs. M. B. Shockley, of Palo Alto, announces the completion of a commission for the Paul Shoup home on the peninsula—a screen and triptych employing local landscape as motif. A small oil, recently exhibited by her, is a picture of Franklin Point, on the Santa Cruz coast, a well-painted bit of sea and cliff, showing real strength and feeling. Mrs. Shockley will exhibit in Washington in the fall under the patronage of Mrs. Herbert Hoover.

Gump's shows a very interesting lot of etchings by James Carl, pictures which Mr. Carl calls "neographs," produced by a process concerning which he is most secretive. This Philadelphia artist has secured by his process some very artistic things, both in color and in black-and-white.

The Pamela Bianco exhibition at the Print Rooms continues to draw a crowd of both artists and mere art lovers, the latter evidencing their appreciation by liberal buying. Some of the local artists confess to an inability to perceive wherein the young artist deserves the immense amount of adulation conferred upon her; more, however, fully concur in the appreciation expressed by eastern critics. The showing will continue during May and is sponsored by many well-known San Franciscans, including J. Nilsson Laurvik, Anne Bremer, Mrs. E. Spencer Macky and Dr. Mariana Bertola.

At his Geary Street galleries J. E. Stuart is showing an unusually fine California landscape, "Late Afternoon," a rather unfamiliar view of Mount Tamalpais rising in misty blue beyond the colorful salt marshes of the foreground.

Miss Enid Kinney, of San Jose, accompanied by Miss Etta Kinney, left early this month for a year in Brittany and Egypt. Miss Kinney, who has long been connected with the State Teachers' College at San Jose, is a water colorist.

A talented young San Francisco potter, Manuel Jalandivich, has recently closed an exhibition of his work held in the studio of Miss Calthea Vivian at the Hotel Claremont, Berkeley. Jalandivich uses the Oriental flower motif to a great extent in his models.

—Harry Noyes Pratt.

LOS ANGELES

Pictures by Orrin White have been shown at the Stendahl Galleries, Hotel Ambassador. They are all landscapes of Southern California. Mr. White paints the High Sierras especially well, being a most delightful colorist.

This exhibit was followed, a few days ago, by landscapes from the brush of Franz Bischoff, one-time ceramic painter of New York city. Mr. Bischoff settled in South Pasadena a dozen years ago, and since then he has devoted himself to landscape with much success.

Stendahl's announce that the display for June will be one of the most important one-man shows ever held in Los Angeles, consisting of recent landscapes from the brush of William Wendt. Though he has had a studio in Los Angeles for fifteen years and one at Laguna Beach for the past three or four, Wendt has never held a one-man show west of Chicago. Stendahl's also announce that two paintings by Edgar Payne have been sold and will go to Eastern museums.

At the Ebell Club the following artists are showing landscapes: Hanson Puthuff, Edgar Payne, Benjamin Brown, Clyde Forsythe, Maynard Dixon, C. A. Fries, Armin Hansen and C. P. Townsley.

A new showing of works by Eastern painters opened at Cannell & Chaffin's a few days ago, among the exhibitors being Morris Hall Pancoast, Peter Van Veen, Chauncey F. Ryder, E. L. Ipsen, Frederick Waugh, John Carlson, Anna Fisher, Robert Spencer, Elmer Schofield and Alson Clark.

At the Franklin Galleries, Hollywood, eight landscapes by Paul Lauritz are shown and ten by Kathryn Leighton. An exhibition of landscapes of Southern California by Ernest Browning Smith has just closed there.

—A. A.

Minneapolis

A novel step is planned by the Minneapolis Institute of Arts. The Committee on Museum Development, believing that the richly endowed period rooms should be given a congenial environment to complete their esthetic usefulness, has recommended that an effort be made to obtain for the several rooms appropriate woodwork, walls, ceilings and antique glass from ancient European buildings of the time and character appropriate to their contents.

New Orleans

Paintings by Anna Thorn were shown in the front gallery of the Arts and Crafts Club for one week. Her twenty pictures included portraits, studies of French towns and miniatures painted on ivory. One of her portraits received a prize given by the Scarab Club of Detroit. Another strong canvas is a portrait of Howard Hollingsworth.

ART STUDENTS' LEAGUE OF NEW YORK

Announcement of SUMMER SCHOOLS

New York City Summer School in the American Fine Arts Bldg., 215 West 57th St., opens June 5th and closes Sept. 1st. Instructors: Mr. George B. Bridgman, Mr. William von Schlegel, Mr. Frederic Dorr Steele, Mr. Duncan Smith. Classes daily, except Saturday.

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7 West 36th St. New York**CLEVELAND**

At the Rorimer-Brooks Studios Thomas H. Russell, of New York, is showing many fine American oils from the Ferargil Galleries. Among them is the only portrait known to have been painted by Blakelock, a glorified likeness of his son, in a golden-rayed nimbus, and entitled "The Sun." A rare little wooden-panel landscape by A. P. Ryder, a superb Inness, "Oaks at Durham," the head of a little Dutch boy by Chase, small nudes by Warren B. Davis, an Ogunquit seascape by Emil Carlsen and powerful sea and boat pictures by Eric Hudson are prominent in the display. There is an adorable red-headed baby, taking a reading lesson from her mother, by Mary Cassatt, and J. Francis Murphy, Henry Golden Dearth, John F. Folinsbee, Robert Henri, Edmund Greacen, Elliott Daingerfield, Thayer and Twachtman are among others represented.

A collection of rare porcelains, British oils and French and Belgian tapestries and furniture from Lewis & Simmons, New York, has been attracting much attention at the Gage Gallery. Canova's bust of Napoleon in marble is also shown. A painting of Mrs. Lloyd, first woman to enter the Royal Academy, is one of the Romneys shown. Harlowe's "Lady de Trafford," lovely "Miss Hartwell" by Opie, "Lady Stanley" by Beechey and "Thomas Chippendale" by Reynolds are other distinctive canvases. An oil portrait of "Miss Wright" in pastel tints by John Russell, and a seascape by Constable are other pictures of note.

An anonymous gift of a beautiful Louis XVI console, and several pieces of early French and British furniture acquired through the Dudley P. Allen and John Huntington funds, have recently been added to the permanent collection of the museum. The console, or table, is a magnificent museum specimen, rich in ormolu decoration, with simple and lovely lines. The top is marble, the wood mahogany and the signature that of the great Weisweiler. The console was given by the Duchess of Angouleme to M. Jean Deschamps and had been the property of his grandson, Henry Deschamps.

—Jessie C. Glasier.

Cincinnati

An exhibition of the paintings of Charles Gruppe was held recently at Closson's. Gruppe is unlike many other landscape painters in that he knows how to paint figures into his pictures and place them so well that they become an integral part of his well-balanced compositions. The landscapes include "Late October," "The Wheat Field" and also an autumn picture with the yellow glory of an autumn sun on a bed of wheat. His fisher boats are a part of the everyday life of the country he loves. A little group of bathers, sitting on a raft with a beautifully clouded sky reflecting in the water, is called "Summertime on the Lake."

"Winding Brook Among the Beeches," "Beeches Along Seven Mile Creek" and "Early October Morning" are three paintings which have been completed for J. A. Hooper, of York, Penn. Mr. Hooper recently commissioned W. R. Clawson to paint the first of the three, and later the second; the third was obtained by Mr. Clawson for Mr. Hooper. It is the work of C. A. Meurer.

Newport, R. I.

The Art Association of Newport announces its eleventh annual exhibition to be held July 15 to Aug. 12. Paintings and sculpture by American artists will be shown. Entry cards may be obtained through application to the secretary, Mrs. Maud Howe Elliott, Rhode Island Avenue, Newport.

Prize-Winning Students in a Show

The annual exhibition of the New York School of Fine and Applied Art, Broadway and 80th street, is open through May 29. Work is being shown in the departments of interior architecture and decoration, landscape architecture, poster advertising and commercial design, costume and stage design, life drawing and illustration, teachers' training and children's classes.

Besides the regular work of the school, there are special exhibits of posters, costumes and interiors which have been sold for commercial use. There are also a number of drawings which have won prizes during the year in various competitions. The poster class alone has won more than \$1,500 since October 1.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—American and English sporting subjects, by Arminell Morshead, to June 2.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness. Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Art Center, 65-67 East 56th St.—American and Foreign Textiles.

Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings, beginning June 1. Belmaison Gallery, John Wanamaker's.—Black and White drawings by American Artists, to May 31.

Bourgeois Galleries, 668 Fifth Ave.—Annual exhibition of modern art.

Brooklyn Museum, Eastern Parkway.—Exhibition of posters, to June 15; Whistler lithographs and Pen-nell etchings, to July 1.

Brown Robertson Galleries, 415 Madison Ave.—Lithographs from The Senefelder Club of London, to June 17.

Brunner Galleries, 43 East 57th St.—Paintings, water colors and drawings by Gus Mager.

Thomas Calvert, 140 Sixth Ave. (West 11th St.) Modern Stained Glass, to June 24.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Dudensing Galleries, 45 West 44th St.—Seventh Annual Exhibition of the Eclectics.

Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—Modern flower paintings, selected group of old masters; Cantagalli and Italian linens in Mrs. Ehrich's Gallery.

Fearon Galleries, 25 West 54th St.—Exhibition of British portraits.

Ferargil Galleries, 607 Fifth Ave.—Paintings and sculptures by "The Contemporaries."

Ferargil Studios, 24 East 49th St.—Lacquered furniture and objects of art.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.

Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints, and children's subjects in dry-point by Sears Gallagher.

Keppel Galleries, 4 East 39th St.—Etchings and engravings by old and modern masters.

Kingsore Galleries, 668 Fifth Ave.—Symbolical paintings by Marion Spore.

Knodler Galleries, 556 Fifth Ave.—Group of selected etchings and paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American and Foreign paintings.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon paintings.

Little Gallery, 4 East 48th St.—Special exhibition of Italian and Spanish laces, and brocades.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Dreicer Collection of Mediaeval and Renaissance art.

Milch Galleries, 108 West 57th St.—Selected American paintings.

Montross Gallery, 550 Fifth Ave.—Group of American artists.

Mussmann Gallery, 144 West 57th St.—Etchings by Ross Santee.

National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."

N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Empel.

Pratt Institute, Ryerson St., Brooklyn.—35th annual exhibition, June 1, 2, 3.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 6 West 50th St.—Selected paintings by American masters.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Society of American Fakirs, 11 East 44th St.—Paintings by John W. Bentley, to May 29.

Stern Gallery, 22 West 49th St.—Group of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern masters.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.

Busts by Houdon, French, Hoerbst, Brigham and L. G. Fraser Unveiled

The bust of George Washington by Houdon was unveiled May 21 in the Hall of Fame at New York University by Field Marshal Earl French. The bust was donated by the New York Chapter of the Daughters of the American Revolution. The bust of Mark Hopkins, executed by Hans Hoerbst, was unveiled by Dr. Harry A. Garfield, President of Williams College, where Hopkins was once president. The Poe bust was tendered by J. Sanford Saltus, executed by Daniel Chester French and unveiled by Edwin Markham. The Mitchell bust, the gift of William Mitchell Kendall and executed by Emma F. Brigham, was unveiled by Henry Noble MacCracken, of Vassar College, where Maria Mitchell was professor of astronomy. The bust of Gilbert Stuart came from artists and patrons of the fine arts. It was executed by Laura Gardin Fraser.

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